That Lion is on the Loose Again, "Rarin' to Go and Going Strong, Atta Boy Leo"

CANADIAN MOVING PICTURE DIGEST

Vol. 26, No. 12 TORONTO 2, CANADA July 14th, 1934

READ EVERY WORD OF IT!

M-G-M's 1934-35 Product Announcement IN THIS ISSUE!

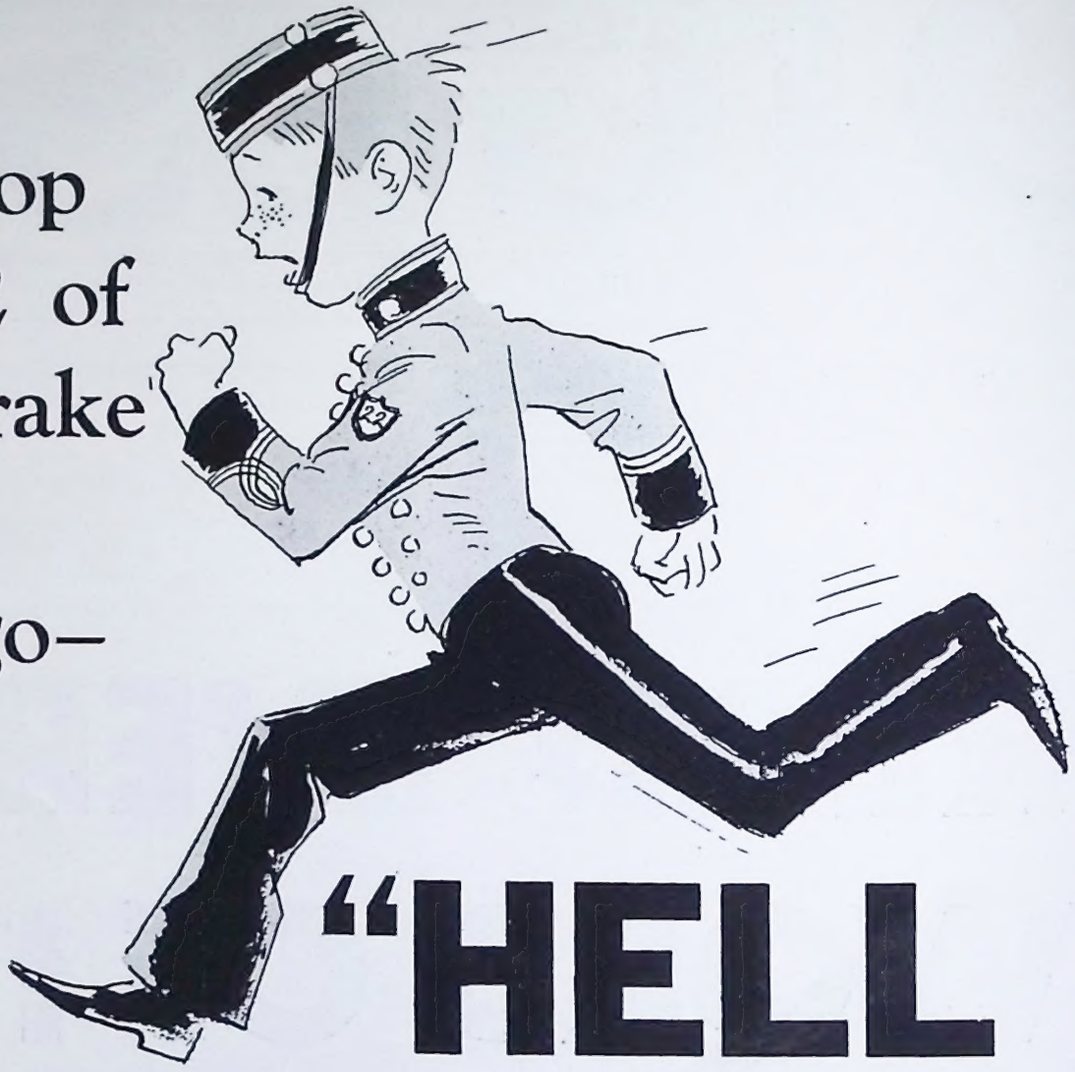
PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2

"A RIOT"

said Bell-Hop No. 22 of the Drake Hotel, Chicago—



"HELL

broke loose up there in the M-G-M Convention Hall—"

Later on he learned the reason... 250 M-G-M representatives heard the best news of all their years in motion picture business... news that will make 1934-35 a year of historic importance... no wonder they shouted, stamped, cheered... Thousands of exhibitors are getting the same big thrill as they study M-G-M's STAR SPANGLED BANNER... more great STARS than any previous year... more BIG attractions than even M-G-M has ever undertaken before. March on with Leo and you'll always be at the head of the parade!

And the very same thing happened at the Regal Films Convention at the Royal York Hotel, Toronto!

The Canadian Moving Picture Digest Thanks Mrs. Joshua Smith (Ray Lewis) for Her Fearless Defence of Motion Pictures

Canadian Moving Picture DIGEST

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RAY LEWIS
Editor and Managing Director

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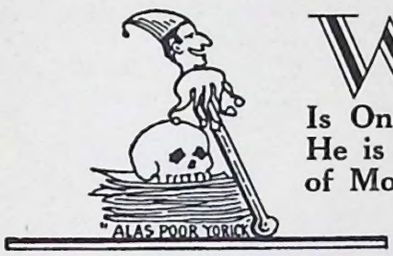
"THAT LION IS ON THE LOOSE AGAIN"



WE are talking about Leo, the Lion, "That Lion Is On The Loose Again". He is striding the heavens of Motion Pictures just as he strides the heavens of our solar system.

It is not our intention to get "up in the clouds", but Leo is so full of stars that there is only one natural place for such a planet, up in the world, and the "sky's the limit".

It is nothing new to Motion Pictures that Metro-Goldwyn-Mayer keeps building. The policy which the showmanship direction of this company set into motion years ago cannot help but create out of itself; and in the building process, solidly placed upon a Showmanship foundation, the growing moves with the Industry's capacity to absorb and recognize such growth.

Stars are not new to Motion Pictures. Stars made Motion Pictures an Industry of Amusement which grew to be the most popular entertainment in the world.

The difference between Metro-Goldwyn-Mayer and the other companies is that Metro-Goldwyn-Mayer never forgot what made Motion Pictures, and that the people of the world have always been hero-worshippers; they must have idols.

Unquestionably Metro-Goldwyn-Mayer is the strongest producing and distributing company of Motion Pictures in the world.

Any exhibitor starting off with this Lion among producers for his program can "pack up his troubles in his old kit-bag and smile-smile-smile". In other words his exhibitor-worries are over and he can announce to his patrons that he is going to show the best pictures on the market, at his theatre.

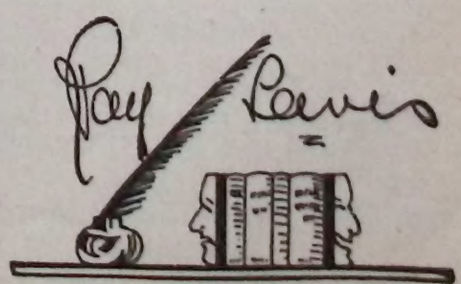
Whatever he does after that, by way of augmenting his program, he should do with the same degree of showmanship displayed as he utilized in the booking of Metro-Goldwyn-Mayer pictures. Keep up the quality standard. Comparisons are always odious.

RKO SHOWS DEPINET SHOWMANSHIP

MR. NED DEPINET, now President of RKO-Radio Pictures, won his presidency through ability. He stepped into the picture and built RKO-Radio Pictures up from a vision which was satisfied to be the "Woolworth" of the Industry, to a stage of Showmanship, in which realm Quality in Production was the objective and the price to be obtained from the public equal to Entertainment offered, with no narrowed circumference of keeping within the realm of "small change patronage".

If we have not made ourselves clear on this point, might we in very plain language state that Mr. Depinet and his showman-associates saved RKO-Radio from the rank of just being a small producer; securing its position as a major producing and distributing company.

RKO-Radio Pictures has produced productions with stars which have had world-acclaim; and this company is only beginning to make the Industry "sit up and take notice". We are all for Showmen. Good Luck, "Ned"!



RAY PRESENTS

RAY LEWIS

THIS HOLINESS, Pope Pius 11th, has bestowed his approval upon the campaign in the U. S. which tends toward a purification of the screen. Cardinal Daugherty, of Philadelphia received special blessings for his campaign of boycott and picketing, the boycott in the nature of a pledge from his parishioners not to attend "indecent" films; and the picketing is said to have been accomplished through a system whereby the theatres were watched to see that those who signed the pledge did not break their pledge by attending Motion Pictures.

Catholics signed the pledge also in Toronto; and all the papers carried stories, with "The Toronto Daily Star" running a headline and columns in respect to the "purification of films campaign".

One must appreciate contrary opinion, appreciate constructive effort, one must even argue that the other fellow may be right; but when we observe that child delinquency has increased in the Province of Quebec, in which Province the censorship of films is particularly severe; and where there is legislation forbidding children under sixteen years of age from attending Motion Pictures, one is perhaps excused for questioning the evil influence of Motion Pictures in respect to children and the youth of the world!

THERE are many men of letters, psychologists, professors, physicians, who will argue that Motion Pictures emotionally excite; and where there is such emotional reaction, there is an influence to mould, or affect the character who so reacts.

There are an equal number of learned expoundents of various theories who will argue with equal force that the reaction upon children, or juveniles, received through Motion Pictures has been and is beneficial since it tends toward stimulating personality, a contact with world behaviour, internationalism, it gives one an understanding of foreign languages, foreign atmosphere, ideas, ideals, etc., etc.

All our ideas must of necessity be born from experience, or observation, and both from direct, or indirect contacts. Through reading, through travelling, through being told. Through living through an experience personally.

Therefor, when I say I love Motion Pictures, after close to twenty years personal association, and observation of this Industry, which produces, distributes and exhibits Motion Pictures, I have just as sound a platform to argue upon, perhaps even more sound than the mere observer.

My opinion on this subject of Motion Pictures is of more value than the opinion of reformers, who, at the most, have only seen two or three talking pictures in their life.

As a specialist, I would be permitted to appear in a court of law and give expert opinion on Motion Pictures.

The other side may argue, "But you do not know children", and I reply, "I have raised a child, please tell me where are the children of the defamers of Motion Pictures?"

"You do not know social service, or welfare work," might be another argument, to which I reply, "I have been longer in Social Service and Welfare Work than in Motion Pictures; and incidentally I have not been a paid social service, or welfare worker; and how many of the purifiers of Motion Pictures, who utilize their social service and welfare position to launch on tirades against Motion Pictures, how many of these are voluntary workers, who receive no salary for their welfare work?

THE best thing that could have happened to the Industry of Motion Pictures was perhaps this very trouble in which it finds itself: The most potent factor for reaching the public is a great big Boob. If it was other than a Boob it would use its screens to present its version of itself, it would use its screens to organize a league for its defence, it would use its screen to tell its story, it would publish the facts upon the screen of its service during the war, recruiting, raising funds, defending its various countries, spreading cheer and free entertainment all over the world; and being also a power for the gospel of peace.

It would use its screen to tell the story of its contributions to the Amusement of the world, when the stage was dying for lack of nutrition; and "Nellie, the beautiful cloak model" was everybody's sweetheart. Surely, Mary Pickford was preferable to Nellie!

It would use its screen to tell the story of its support of the League of Nations through its powerful presentation of the leaders of nations.

It would use its screen to relate how it presents the news of the world. It would use its screen to reveal how it has contributed to the knowledge of medicine, of surgery, through the service of its camera.

It would use its screen to reveal its services in other fields of science.

It would present its story of service to hospitals, to orphans, to philanthropic and charitable enterprises.

(Continued on page 9)

The World-Famous "Jew Suss" is being Directed by Lothar Mendes for British Gaumont. It Looks Like Another "House of Rothschild"

THAT LION IS ON THE LOOSE AGAIN!

Particularly bright with personalities is the STAR-SPANGLED BANNER of Metro-Goldwyn-Mayer for 1934-1935. Not even M-G-M in all its past glorious years has ever unfurled a banner so brilliant with the stars whom your public eagerly awaits on your screen. Comforting thought to exhibitors in these times is the sturdy record of the Star-Company, whose stability over the years is based on an unswerving policy of giving idols to an idol-worshipping nation . . . in pictures that are BIG! These are the times to play safe . . . and there is only one safety in film business . . . Metro-Goldwyn-Mayer.

(*next page please*)

8 SPECIALS

THE MERRY WIDOW

Waltz down your aisles and vision your packed theatre spell-bound as MAURICE CHEVALIER with delicious gayety flirts, sings, conquers the rich and merry widow, exquisitely portrayed by JEANETTE MacDONALD. ERNST LUBITSCH,* sly maestro of love's magic, makes a glorious screen holiday of this beloved romance, now at last on the talking screen. Its vivacious Franz Lehar melodies are brought to audiences by six different symphony orchestras. Additional cast names are: Edward Everett Horton, Una Merkel, George Barbier, Minna Gombell. And the genius of Thalberg guides it to glory!

Ernst Lubitsch, courtesy Paramount Pictures

DAVID COPPERFIELD

1934-35 will be known as "The year of David Copperfield!" The heart of humanity beat faster when the news was flashed that M-G-M would bring its unlimited resources of talent and physical equipment to the production of Charles Dickens' beautiful soul-stirring novel. A special trip abroad was made by Producer David O. Selznick with director George Cukor (he made "Little Women!") and Howard Estabrook, scenarist. Thousands of tests were made of characters, architectural details copied and research such as no picture ever enjoyed has been under way for months here and abroad. A cast of sixty-eight characters will bristle with big names! A final master stroke was the signing of Hugh Walpole, noted author and Dickens authority, to lend counsel during the filming. A monumental enterprise is under way. Only M-G-M could attempt it!

THE GOOD EARTH

No other story property, whether a novel or stage play, was ever so desired by *all* producers! M-G-M is honored to be the means whereby Pearl S. Buck's thrilling novel is to be brought to the screen. It is an honor because "The Good Earth" is the most widely read book of our times . . . an obligation to far-flung millions whose heart-throbs, smiles and tears were showered on its unforgettable pages. Such humanity-in-fiction requires the unmatchable production genius of a Thalberg, the screen-writing talents of a Frances Marion, the directorial flair of a George Hill (a combination that gave you "The Big House" and "Min and Bill"). For four months Director Hill and a huge staff traveled in little known parts of China, accumulating materials, backgrounds, facts . . . to make this heart-drama real, vibrant, true!

CHAINED

It is an occasion for dancing in the streets when JOAN CRAWFORD and CLARK GABLE unite their magnetic personalities to tell a screen story of glamor and allure! Picture audiences recalling with delight the romantic sweep of "Dancing Lady" will be there when you announce their new co-starring love story. The director is Clarence Brown who guided these two stars to triumph in "Possessed." He also directed "Sadie McKee" and "Letty Lynton" among many others. In the cast are Otto Kruger and Stuart Erwin. Hunt Stromberg is the showman-producer!

THE BARRETTS OF WIMPOLE STREET

NORMA SHEARER'S popularity, heightened by absence, flamed into box-office brilliance in "Riptide". . . but that was just the beginning! A vehicle that most nearly approximates the tenderness of "Smilin' Through" is that romance which has given Broadway its most glorious stage thrill of the decade "The Barretts of Wimpole Street." NORMA SHEARER and FREDRIC MARCH* (weren't they incomparable in "Smilin' Through"!) are the Elizabeth Barrett and Robert Browning of the stage hit. CHARLES LAUGHTON, Academy Prize Winner, star of "Henry the VIII" has come from abroad especially for this picture! Sidney Franklin of "Smilin' Through" fame is the director. Thalberg is producer! What a screen audience awaits this biggest stage hit of 15 years which played Broadway for two solid seasons and presold America with two unbroken years on the road!

Fredric March, courtesy 20th Century Pictures

MUTINY ON THE BOUNTY

CLARK GABLE, WALLACE BEERY, ROBERT MONTGOMERY head the pageant of box-office stars who are making an entertainment that will rank at the very top of next season's amusement calendar! The popular appeal of "Mutiny on the Bounty" is reflected in its long listing as best-seller and its subsequent serial story fame in the Hearst newspapers. Frank Lloyd will direct this mighty romantic spectacle. Thalberg is producer.

MARIE ANTOINETTE

Why did M-G-M purchase this many-editioned best-seller by Stefan Zweig as a starring vehicle for NORMA SHEARER? Because no book of recent years gave its public such a soul-thrill! Because this book tells Marie's queenly story with new sympathy . . . not that of the baby doll queen, but the youthful beauty starved of her rightful heritage of love . . . seeking in profligate grandeur an outlet for heart-hunger . . . finding romance in one of the deathless devotions of history! Because this book gives CHARLES LAUGHTON a role equal to his brilliant "Henry the VIII". . . because this book gives HERBERT MARSHALL* opportunity for his most appealing charms. Three big stars! A production of magnificence unparalleled in talkies! Thalberg is producer.

Herbert Marshall, courtesy Paramount Pictures

NAUGHTY MARIETTA

It has been the privilege of M-G-M to immortalize famed musical comedies and operettas . . . most recently "Cat and the Fiddle". . . and notably next season's "The Merry Widow." How fitting that M-G-M selects Victor Herbert's deathless love songs in "Naughty Marietta" for the singing star JEANETTE MacDONALD who with handsome operatic-favorite NELSON EDDY brings this drama of Old New Orleans to the screen. "Ah—Sweet Mystery of Life" and "I'm Falling In Love With Some One". . . typical songs of infinite heart-thrill! Robert Z. Leonard is director. Hunt Stromberg is producer.

Metro-Goldwyn-Mayer

gleefully unfurls its

STAR SPANGLED BANNER

of

52 *Pictures*

in 1934-1935

Be there when the fire-works begin!

Norma Shearer

Marion Davies

Marie Dressler

Clark Gable

Jean Harlow

Lionel Barrymore

Jeanette MacDonald

Maurice Chevalier

Myrna Loy

Loretta Young

Gloria Swanson

Ann Harding

in 1 picture, courtesy R. K. O.

STAR PICTURES

ONE JOAN CRAWFORD

TWO JEAN HARLOW

TWO WALLACE BEERY

ONE CLARK GABLE

ONE ROBT. MONTGOMERY

ONE JEAN PARKER

TWO WILLIAM POWELL

ONE WARNER BAXTER—MYRNA LOY

ONE RAMON NOVARRO

ONE GLORIA SWANSON

TWO MARION DAVIES

ONE JEANETTE MacDONALD

ONE MARIE DRESSLER—WALLACE BEERY

ONE HELEN HAYES

TWO LIONEL BARRYMORE

Joan Crawford

Wallace Beery

Garbo

Robt. Montgomery

Helen Hayes

Ramon Novarro

William Powell

Jackie Cooper

Laurel & Hardy

Constance Bennett
in 1 picture, courtesy 20th Century

Jean Parker

Complete list of STARS, FEATURED PLAYERS, DIRECTORS, AUTHORS on next page.

ONE CONSTANCE BENNETT*

in Michael Arlen's famed novel of the strange love life of Iris March. (Title to come.) As a best-seller, as a Katharine Cornell stage triumph, as a road-show . . it fascinated millions. What a cast for its luxury-laden talkie production. CONSTANCE BENNETT, HERBERT MARSHALL fresh from his "Riptide" acclaim, Elizabeth Allan, exquisite in "Men in White," Mrs. Patrick Campbell, Henry Stephenson and many more. Directed by Robert Z. Leonard.

**Constance Bennett, courtesy 20th Century Pictures*

ONE ANN HARDING* & ROBT. MONTGOMERY

in "Biography of a Bachelor" based on the stage hit "Biography" by S. N. Behrman. Modern showmanship knows of its sensational success on Broadway and on the road . . its intriguing story of a woman artist and her loves is what your public wants! Cast so happily before in "When Ladies Meet" Ann Harding and Robert Montgomery perfectly fit their roles, and that splendid pair of screen writers Anita Loos and John Emerson again flash brilliant writing for the screen. E. H. Griffith is director.

**Ann Harding, courtesy R. K. O. Pictures*

TWO LAUREL-HARDY FEATURE LENGTH COMEDIES

TWO ALL-STAR COMEDIES

M-G-M unites the two most successful comedy producers of today, Charles Reisner and Jack Cummings to make these special comedy attractions. And here are the top laugh names that will conspire in fun films to challenge the hilarity records of "Caught Short" and "Politics" (both directed by Reisner!) . . . Jimmy Durante, Charles Butterworth, Louise Fazenda, Stuart Erwin, Ted Healy, Una Merkel and others!

FOUR COSMOPOLITAN PRODUCTIONS

Just an idea of the Cosmopolitan hits of past months "Penthouse," "Manhattan Melodrama" and "Thin Man." Cosmopolitan Productions get nationwide advertising and publicity through the Hearst chain of newspapers.

FOURTEEN MARQUEE PICTURES

Showmanship ideas, new slants in production, with casts of top-notch names . . . Marquee Pictures over a period of several years have won a high rating for consistent entertainment delivery!

M-G-M PROPERTIES

Listing just a few out of Leo's vast resources of stage plays, novels and original stories—

"MARIE ANTOINETTE" by Stefan Zweig, best-seller; "BIOGRAPHY" by S. N. Behrman, stage hit; "THE GOOD EARTH" by Pearl S. Buck, biggest book success of years; "THE BARRETTS OF WIMPOLE STREET" by Rudolf Besier, stage triumph; "MUTINY ON THE BOUNTY" by Charles Nordhoff and James Norman Hall, best-selling novel; MICHAEL ARLEN'S story of Iris March, book and play sensation; "CHINA SEAS" by Crosbie Garstin, romantic book hit; "SOVIET" by Jules Furthman, daring screen original; "WHAT EVERY WOMAN KNOWS" by Sir James M. Barrie, international stage classic; "TISH" by Mary Roberts Rhinehart, magazine and book favorite for years; "THE MERRY WIDOW" by Victor Leon & Leo Stein, Music by Franz Lehar, famed operetta; "DAVID COPPERFIELD" by Charles Dickens, one of the world's eternal books; "TIMBERLINE" by Gene Fowler, current best-selling book; "VANESSA" by Hugh Walpole, celebrated international novel triumph; "THE WIND AND THE RAIN" by Merton Hodge, stage success; "NAUGHTY MARIETTA" by Victor Herbert and Rida Johnson Young, immortal operetta; "NO MORE LADIES" by A. E. Thomas, New York's great current play success; "FORSAKING ALL OTHERS" by Edward Roberts and Frank Morgan Carett, stage hit; "HER EXCELLENCY'S TOBACCO SHOP" by Lezlo Bus Fekete, notable European stage triumph; "THE CASINO MURDER CASE" by S. S. Van Dine, his lastest mystery novel success; "WICKED WOMAN" by Anne Austin, popular novel; "EVELYN PRENTICE" by W. E. Woodward, successful novel; "MALIBU" by Vance Hoyt, unusual current book; "THE GRAVY GAME" by Harry Stuhldreher (Notre Dame star) and W. Thornton Martin, Saturday Evening Post story; "ANY PORT IN A STORM" by Guy Gilpatric, popular story series; "THE BUGLE SOUNDS" by Major Zinovi Pechkoff, novel of the Foreign Legion; "JUNGLE RED MAN" by Harold Noice, adventure novel; "REPEAL" by Charles Francis Coe, Saturday Evening Post serial; "LIVING IN A BIG WAY" by Louis Bromfield, popular novelette; "MAN CRAZY" by Vina Delmar, Liberty Magazine novel; "PAMELA THORNDYKE" by Moss Hart, author of "As Thousands Cheer"; "DEATH ON THE DIAMOND" by Courtland Fitzsimmons, popular novel. A few out of a group of original stories include "THE WINNING TICKET" by Robert Hopkins; "HIS BROTHER'S WIFE" by George Auerbach; "LADY COMES TO TOWN" by Clements Ripley; "MOVIE QUEEN" by Sidney Skolsky; "INDO-CHINA" by Arthur Richman; "WEST POINT OF THE AIR" by Phillip Dunne; "IN OLD VIENNA" by Oscar Hammerstein, 2nd, and Sigmund Romberg; "BLACK CHAMBER" by Herbert Yardley and many more.

(over please)

"UM-M-M!"

Among those who are making M-G-M's Star-Spangled Banner of 1934-35

(Listed Alphabetically)

STARS—LIONEL BARRYMORE • WALLACE BEERY MAURICE CHEVALIER • JACKIE COOPER • JOAN CRAWFORD • MARION DAVIES • MARIE DRESSLER CLARK GABLE • GRETA GARBO • JEAN HARLOW HELEN HAYES • LAUREL-HARDY • MYRNA LOY JEANETTE MacDONALD • ROBERT MONTGOMERY RAMON NOVARRO • JEAN PARKER • WILLIAM POWELL • NORMA SHEARER • GLORIA SWANSON LORETTA YOUNG

FEATURED PLAYERS — Brian Aherne · Katharine Alexander · Ross Alexander · Tad Alexander Elizabeth Allan · Virginia Bruce · Ralph Bushman · Charles Butterworth · Mrs. Patrick Campbell Mary Carlisle · Leo Carrillo · Ruth Channing · Mady Christians · Mae Clarke · Jimmy Durante Nelson Eddy · Stuart Erwin · Madge Evans · Muriel Evans · Louise Fazenda · Preston Foster Betty Furness · Gladys George · C. Henry Gordon · Russell Hardie · Ted Healy · Louise Henry Jean Hersholt · Irene Hervey · Jean Howard · Isabel Jewell · Otto Kruger · Evelyn Laye Willard Mack · Una Merkel · Frank Morgan · Karen Morley · Maureen O'Sullivan Nat Pendleton · Rosamond Pinchot · Esther Ralston · Donald Reed · May Robson Shirley Ross · Maurice Schwartz · Martha Sleeper · Mona Smith · Lewis Stone · Franchot Tone Henry Wadsworth · Lucile Watson · Johnny Weissmuller · Diana Wynyard · Robert Young

DIRECTORS — Harry Beaumont · Monta Bell · Richard Boleslavsky · Charles Brabin Clarence Brown · Jack Conway · George Cukor · Victor Fleming · Tay Garnett · Edmund Goulding · George Hill · William K. Howard · Gregory La Cava · Fritz Lang · Robert Z. Leonard E. Lubitsch · Rouben Mamoulian · Edwin L. Marin · Harry Pollard · Charles Riesner Richard Rosson · Edgar Selwyn · W. S. Van Dyke · William Wellman · Sam Wood

AND THE GREATEST LINE-UP OF 1934-35

SHORTS

in the entire industry!

(Two Reels)

HAL ROACH M-G-M COMEDIES

3 LAUREL-HARDY

8 CHARLEY CHASE

7 IRVIN S. COBB

8 TODD-KELLY

6 OUR GANG

---

6 M-G-M MUSICAL REVUES IN TECHNICOLOR

(One Reel)

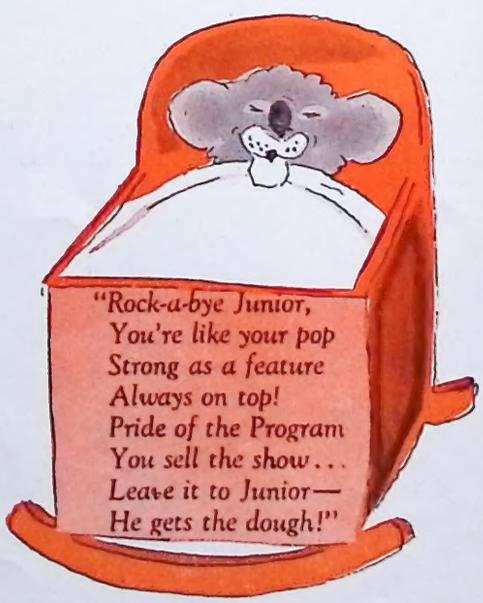
12 PETE SMITH ODDITIES

6 PETE SMITH GOOFY MOVIES

13 M-G-M MUSICAL CARTOONS IN COLOR

8 FITZPATRICK TRAVELTALKS in TECHNICOLOR

104 ISSUES HEARST METROTONE NEWS WITH EDWIN C. HILL AS THE GLOBE TROTTER



Printed in U.S.A.

Ray Presents

(Continued from page 4)

It would present its story of how it made the world laugh for five cents, when the world was in tears; and amusement a rich man's monopoly.

It would reveal its link with Rotarian and Kiwanian and Big Brotherhood movements in which the Big Brothers and Sisters were delighted to bring crippled children, or adults, Veteran Soldiers, or orphans, to free shows, to Christmas treats; and not any of these Good Samaritans were fearful of the "evil influence" of the offering they received free from show people to give out again.

The Screen could tell a story of millions of cans of fruit, tons of vegetables, miles of clothing, which it gathered in during the darkest days of an Economic Depression with which the Government and the Welfare organizations were unable to cope! The Industry of Motion Pictures were and are collection agencies for relief work.

The Screen could tell a story of millions of free tickets distributed during dark days of poverty, want and privation.

WHY is the Screen silent when it has learned to talk?

Why is the Screen dumb and amazed at the onslaught of the righteous?

Are those who repealed the 18th Amendment of the United States attacked by purity leagues?

Are the virtuous people of the United States condemning the beer and wines now obtainable at all corners?

Have they not learned that control is better than suppression?

Will the clergy, the priest, the minister and the rabbi in Ontario denounce the Beer and Wine policy of the New Government of Ontario?

Will reformers, who know that among the rotten institutions of the world, politics "smells to heaven"; and that maladministration and grafting demoralize a nation, and that a demoralized nation cannot breed moral, or worthwhile children; and that such a condition is degeneration and not civilization, will these arise to cry out against the revelations as revealed to them in investigations by Royal Commissions, etc., etc.? Will these form Purity Leagues, will these boycott and enforce signed pledges to make the world fit to live in? You can answer these questions yourself.

The Industry of Motion Pictures has a right to present its story. Use the screen, talk to your friends who frequent your theatres, they will talk for you. Children do not have to go to a motion picture to see drunkenness, licentiousness, and all the other vices of mankind, take them to a leading hotel in any city and they will behold, what you and I have beheld: Disgusting exhibitions, less disgusting in youth than in old men and women who have forgotten dignity, respect, and their years.

The screen, and my association with it, never caused me to lose my faith in Mankind, my desire to help those whom I thought less fortunate than I am. The Screen saw me ceaselessly serving, and within this Industry there are hundreds who have grown up with it; and who play a leading part in all Community work.

MY ASSOCIATION WITH THE POLITICAL MACHINERY WHICH MAKES LEGISLATORS AND THE LEGISLATION UNDER WHICH WE ARE GOVERNED HAS MADE ME WONDER HOW GOD CAN LET THIS WORLD CONTINUE AND THE PEOPLE CONTINUE TO LIVE!

The scandals of an election will destroy more children spiritually and morally than a thousand immoral motion pictures.

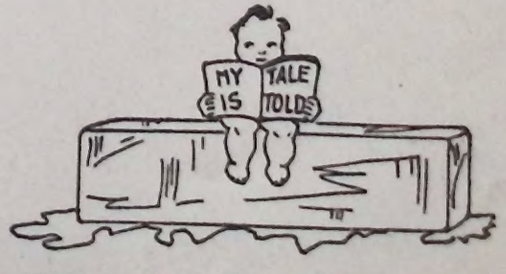
WHAT about the daily newspapers, the tabloids with their adulterous headlines, what about the headlines of our daily newspapers, the latter purchasable for two cents, these are in the hands of our children daily, who can read to their heart's content of Dillinger, or Chicago's leading racketeer, they can read of Hitler's murders, propaganda in favour of such murder, excusing it in the name of Aryan purity, etc., etc., they can read of every crime which you can mention, of every vice, from white slavery to trading in dope. They can read of divorces by married women and married men, who are social representatives, or legislators, on the grounds of adultery. They can read the ghastly details of murders, where and how; and the hangman's noose and the executioner.

They can read of riots, of conflicts with police, in fact life is an open page for them. The Screen has nothing new under the sun for our modern children who have aeroplanes, automobiles, radio, newspapers, monkey-glands, sterilization and birth control.

It appears that the Screen is a little Piker in the great Game of Life!

I am not disputing the fact that some of our pictures are an insult to one's capacity for being entertained, overlooking the realm of intelligence, but God Knows some people are an insult to civilization and humanity, not because they do not know better, but because they are less than beasts. Some people there are that just know enough to have children; and since they conceive the germ; and the germ is flesh of their flesh and bone of their bone, what do you expect you can do with the children thereof?

HOW about letting the world get a chance at happiness? It has been having a "tough break" for so many years. How about drowning the Reformers so that the world can get a laugh, even if it laughs itself to death!



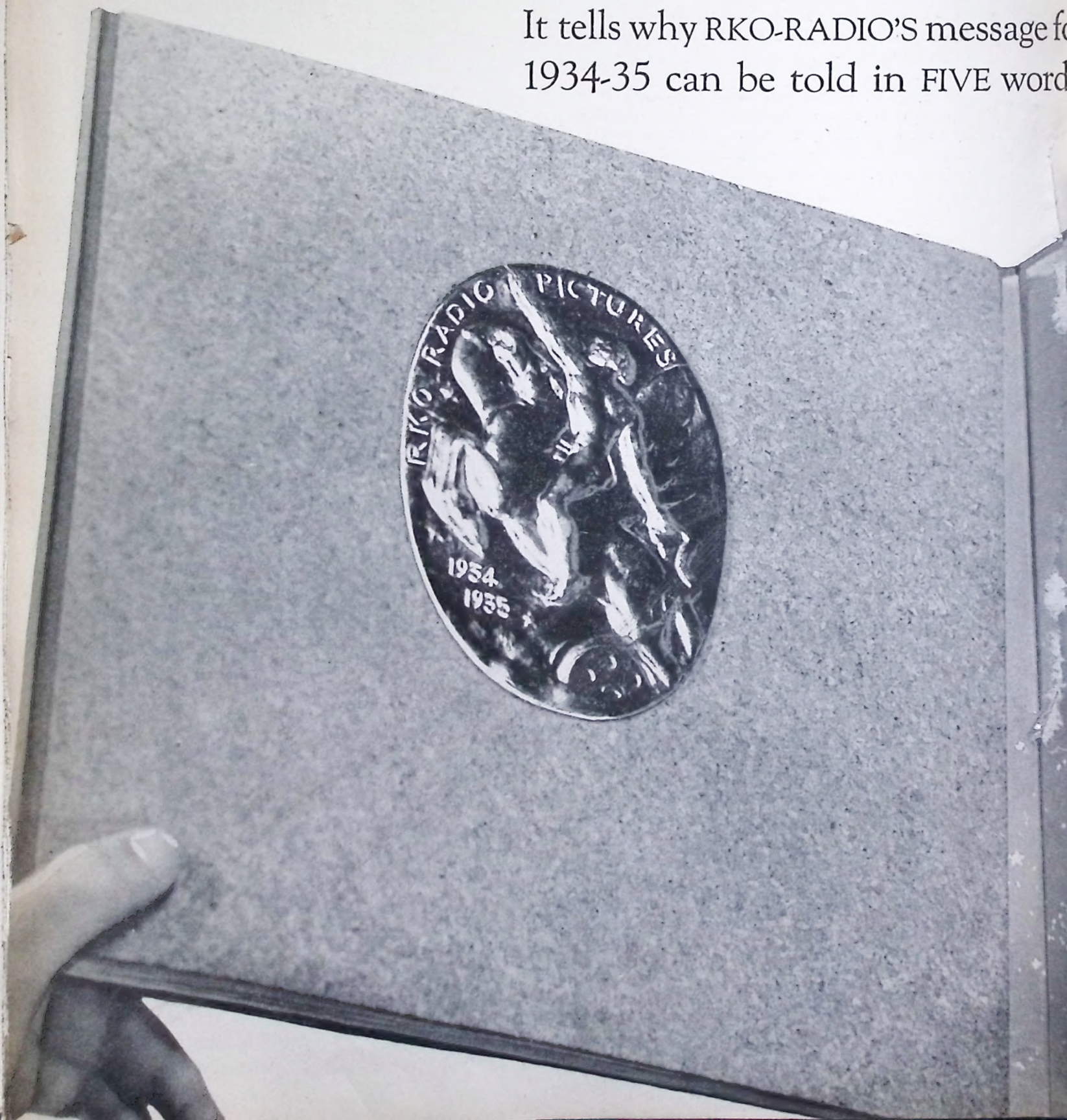
Metro-Goldwyn-Mayer Announces Eight Special 20-Star Pictures

THIS BEAUTIFUL BOOK IS ON

Watch for it! . . .

We are proud
this book . . . and prouder of th
great attractions it announces.

It tells why RKO-RADIO'S message fo
1934-35 can be told in FIVE word



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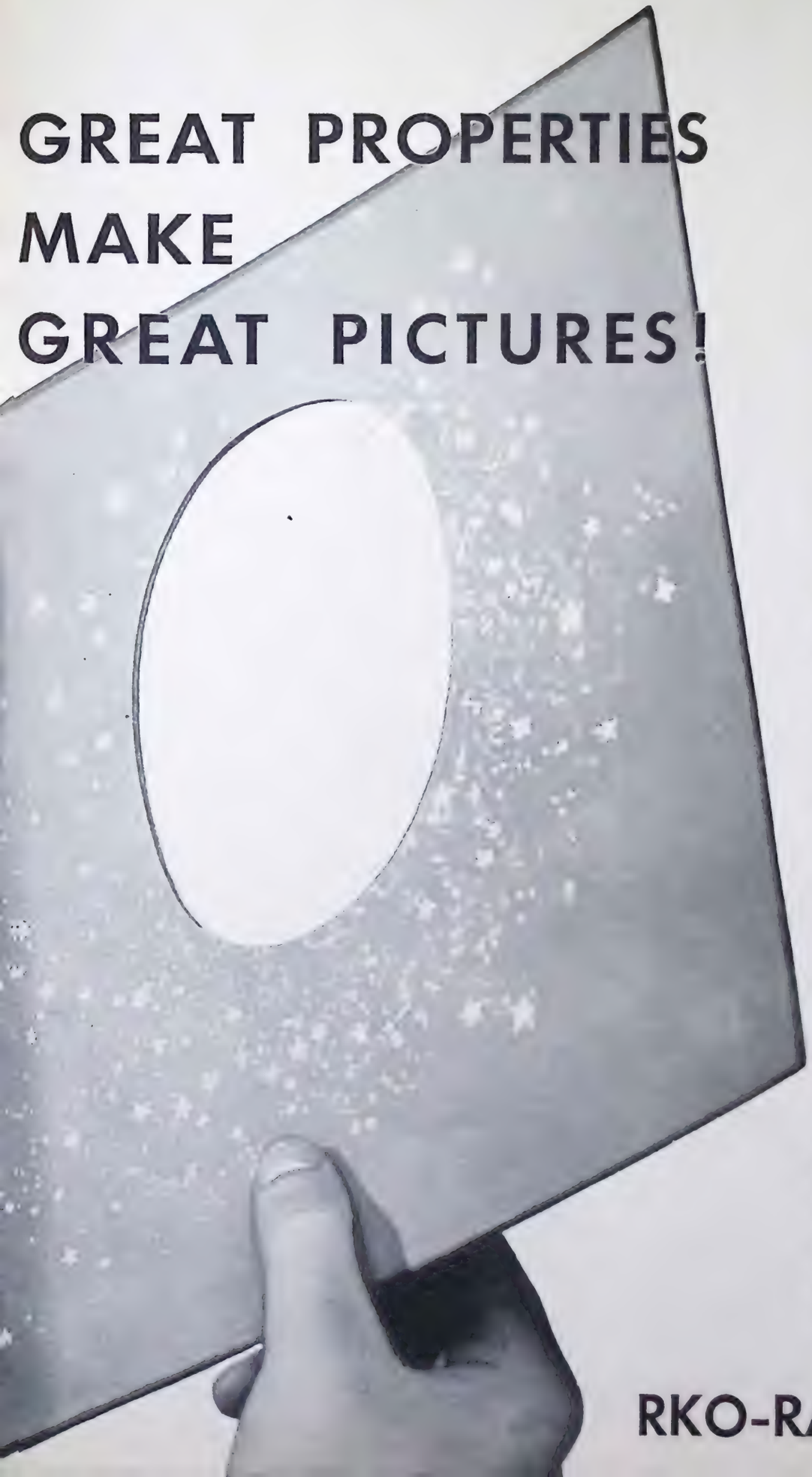

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* * *

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RKO-RADIO PICTURES

"Dear Old London"

by Digest London Reporter

GEORGE ARLISS is going to play the Duke of Wellington in his first British picture. Gaumont executives have been in a huddle for three months over a suitable role for the star. While they were conferring Arthur Charles Wellesley, fourth Duke of Wellington lay dying at his home. Having agreed upon the "Iron Duke" role for Arliss the Gaumont chiefs decided to make their announcement all the more dramatic by making it public on Waterloo Day. But they never dreamed their announcement would coincide with the death of the Fourth Peer who passed away on the Waterloo anniversary. "Jawjarlis" will start on the picture in mid-August.

* * * *

BRITISH quota films, those "quickies" Hollywood companies are compelled by law to make in England if they want to retain the privileges of an English market, have been subject of severe criticism of late. British Industry heads have been displaying vigorous opposition to this quota product which they claim is undermining prestige of worthwhile British films.

A slashing attack on the system was recently made by John Maxwell, head of B.I.P. who points out that distributors of quota pictures invariably lose money on them.

Nevertheless there have been some good quota efforts. M-G-M produced an excellent example in "The Song of the Plough" which did more to glorify the English countryside than any picture I've seen. Radio have also done a highly creditable job in "Say It With Flowers," probably the best quota film ever made here. Pictures like these can't possibly hurt the industry.

* * * *

ALEXANDER KORDA has acquired screen rights to the biography of Nijinsky, the Russian ballet master, and intends to cast Paul Muni in the title role and Charles Laughton as Diaghlieff the impressario.

London Films certainly goes from strength to strength. Already they have lined up "The Life of Christ", "The Private Life of Don Juan" with Fairbanks the elder, and "The Field of the Cloth of God" with Laughton, Chevalier, Fairbanks, Sr., Merle Oberon and Fairbanks, Jr. Now if that isn't a cast, what is?

* * * *

GAUMONT-BRITISH who are anticipating big things with their half-million dollar production of Feuchtwanger's "Jew Suss", now waiting to be trade-shown, have turned the New Gallery Theatre on Regent Street into an all-British house.

The new Jessie Matthews picture, "Evergreen" was chosen to open the new policy and so far the idea looks like being a successful venture.

They certainly couldn't have picked a better picture for the inauguration of the new policy. "Evergreen" is one of the finest musical films I have seen and is rattling good entertainment all round. It establishes Jessie Matthews as a star in her own right and also marks the comeback of Betty Balfour who puts up a royal show. In acting, story, direction, music and setting "Evergreen" is right up to the highest standards. And is it box-office? Just you wait and see! Regal Films in Canada distribute the Gaumont-British product.

"Summer Lightning" Makes Hit

British pictures continue to win success in Winnipeg. Ralph Lynn at the Osborne in "Summer Lightning," the P. G. Wodehouse pig story which ran with much acceptance in "The Saturday Evening Post" as a serial, was well received. Lynn was good.

Henry Morton Theatres To Expend $40,000

Between $25,000 and $30,000 will be spent in reconstruction work and in painting and decorating in the Garrick Theatre, in Winnipeg, this summer. It will include new seating and better arrangements for the comfort and interest of patrons. The work will be carried out by the Henry Morton Theatres, Limited. The Garrick Theatre will be closed in mid-July and will remain "dark" to theatregoers until the end of August.

"I have done very well since I leased the Garrick," stated Mr. Morton to the Moving Picture Digest, "and feel that some of the money I have made in the operation of the theatre should go back to the public in brightening up and making modern changes in the interior arrangements. Seventy-five per cent. of the money I shall spend will be in wages and I think that will be a beneficial way for me to expend surplus earnings."

The Henry Morton Theatres, Limited, will also spend several thousand dollars in the next few weeks on the Beacon Theatre, Main Street, although the house will not close during the progress of the work. Over $2,000 is now being spent on the interior of the Rialto Theatre, Portage Avenue, by the same company, and this house also will remain open while the improvements are in progress.

Mr. Morton recently bought the Beacon Theatre from the McKenzie estate of Portage la Prairie, Man., which built the Strand Theatre 22 years ago. It is now known as the Beacon.

Altogether fully $40,000 will be expended on these three theatres at a very opportune time in the interest of the working man and the supply houses.

Manitoba Board Did Not Censor Mae West Pictures

Denial was made by the Manitoba Motion Picture Board this week of rumors that the Board has turned thumbs down on any further showing of Mae West pictures in this Province. Mae West pictures, as in the case of all other motion pictures, will continue to be judged on their merits as individual pictures, it was said.

Inquiry among members of the Board, by the Digest Correspondent, disclosed that Mae West pictures shown to date in Manitoba have not been considered in the least detrimental to the morals of cinema audiences.

Rumors that Mae West was "out" so far as future showings in Manitoba are concerned were believed to have started as the result of published reports that the New York State Board had ruled that Miss West's latest picture, "It Ain't No Sin," would have to be "laundered" by Hollywood before it could be shown in that State.

More Catholic Appeal

An earnest appear to all members of the Catholic Women's League to pledge themselves to abstain from attending theatres where questionable films were being shown, and to work for elimination of all sex problems and gangdom in moving pictures was made to the National Convention at Victoria, B.C., of that order recently, by Miss Eva M. Dillon, of Edmonton, Alta., national convenor of publicity for the League.

Stating that 250,000,000 people throughout the world attended moving picture shows every week, Miss Dillon quoted statistics showing that more than a third of the 79,000,000 moving picture fans in the United States were minors, and of these 11,000,000 were under fourteen years of age. While no figures were available for Canada, she believed children formed a large proportion of the audience.

M-G-M's Star-Spangled Banner Shows British Heritage of Canadian-Born Stars

Observations

By The Editor

SOMEONE said, "Charity begins at home"; and this muchly-quoted statement has made your Observer do some thinking about the Charity which has been and is continually dispensed by the Industry of Motion Pictures.

There is scarcely an organization which Motion Pictures can mention, particularly Rotarians and Kiwanians with which Motion Pictures has not co-operated in Relief and Benevolent work.

Free Shows, with the theatres standing all the costs, are but instances; and if we could count up these Free Shows, the number who benefited therefrom, the thousands of dollars which these shows represent, even millions of dollars, the contribution of the Industry would be such that all the Governments of all countries would feel obligated to give thanks.

To-day, following this Purification Crusade, it presents a situation which should influence the policies of Motion Pictures for the future.

"Charity begins at home"; and since no other Enterprises give their charity along the lines of Motion Pictures, our Industry should adopt a different plan for Charity: Give a donation, but no more free shows, since it is very evident that Motion Pictures has not made any friends through this gigantic contribution, by way of Free Shows, which it has made.

No one has been keener to secure Free Shows for Charitable purposes than The Digest. When the campaign for the Orphans of Europe was organized several years ago, The Digest secured the co-operation of the theatres in Canada; and raised approximately $38,000 at these theatres. This is only one instance of raising funds. Other benefit performances for the Unemployed secured thousands of dollars through the Motion Picture co-operation; and funds for distribution to the Welfare workers were turned over to The Toronto Daily Star.

Observing this Purification Crusade, we, as Observers, have been waiting for the Press, which the Industry of Motion Pictures has supported with millions of dollars in advertising, the Organizations, Rotarians and Kiwanians, etc., etc., which the Industry has supported in their Benevolent Enterprises, to come forward and say a good word, or two, for Motion Pictures, which surely cannot be nearly as bad as the Reformers are painting it.

What your Observer has observed is headlines in the press emphasizing the "Iniquity of the Screen," and columns of "iniquitous comments". What your Observer has observed is resolution after resolution protesting against "the unmoral and immoral screen", introduced by the various organizations to whom the Screen has given millions of dollars of co-operation, making the benevolent work of these organizations possible.

* * * *

WHAT do you as intelligent, or even as ordinary commonsense individuals, conclude from such a development? That the Industry has failed to fortify itself as other Industries and Enterprises. That the Industry has made the same mistake as other Political Parties and Enterprises which have met defeat.

The circle of policy is too narrow. Too much of a "family affair," all the "gravy" and "patronage" in one particular circle which keeps the "pork barrel" working through a system of "Yes," "Everything is all jake," etc., etc.

This is not the first time that The Digest has stated that this INDUSTRY WILL NOT SPEND A NICKLE ON PREVENTION, BUT MILLIONS ON A CURE.

* * * *

EVEN at the risk of being referred to as "a smarty", that "The Digest makes me sick, it always knows everything," your Observer takes this opportunity of reminding the Industry that at one time the "Big Shots" had a brain-storm to "kill off trade papers, no use, everything under the control of a centralized system, why waste money in advertising in Trade Papers, etc., etc?"

The Digest advised that Time would prove the Trade Papers would be your one and only friend, that the Trade Papers would be fearless in the event of an attack, because the Trade Papers cater to the Industry and its world patronage; to Film Trade, the latter one of the most prosperous mediums of Trade and Commerce in the world, a world in which Giants of Finance and Trade are battling and burning up energy to make Trade and Commerce to-day.

* * * *

THE DIGEST urged the support of Trade Papers, that it was obviously unfair to allow a budget of huge proportions for the support of the press in general, national advertising magazines, giving the Trade Papers a bone to sustain them; when the "handwriting upon the wall" plainly showed that the Press is in Politics and it will always play up to the voters of its circulation, and for circulation, trailing after what might be Public Opinion, instead of stopping Crusading at its inception.

* * * *

STUDY the action of the Press; and you will observe that it must always have copy; and providing a Reformers' Crusade centralizes around a question in which there is no political angle, that is by way of being Partisan, the Press will add to the "hue and cry," because it will not endanger either circulation, or advertising, the latter referring to the big patronage advertising, which all papers receive.

Such advertising as the newspapers, etc., receive from Motion Pictures, these the newspapers conclude they will get anyway, since the theatres cannot afford to stay out of newspapers.

To-day, with Talking Pictures and Radio, the power of the press has noticeably lessened. In fact the Screen and Radio are much more powerful than the press as a medium of talking to the public; and the public which these mediums can reach.

There are, therefor, two angles for the Industry's consideration, elimination of Charity work by way of Free Shows and Theatres, give Money instead; and the greater support of the Trade Press, with limited budgets for the general press, the latter which has helped to "swell the

(Continued on page 14)

Another Big Gaumont-British Production is the Famous Theatre Record-Breaker, "Chu Chin Chow," an Arabian Nights Wonder Picture of Music—Beauty—Song

Fold Up Your Tents!

AS SOON as Motion Pictures starts to run a Sunday School in its theatres it will be time for Motion Pictures to quit Show Business and become Evangelists!

Imagine trying to run a Show Business to please Religious Organizations:

The Methodists do not believe in dancing and drinking, so dancing and drinking must come out of pictures.

The Catholics do not believe in divorce, so divorce must come out of pictures.

The Christian Scientists do not believe in doctors, so all medical men should be eliminated from pictures.

The Hebrews do not believe in pigs, so Disney and the United Artists are right out of luck with "The Three Little Pigs".

Then, of course, there are the Unitarians, the Baptists, the Presbyterians and Mohommedans, the atheists all disagreeing with each other and what is good for the soul and the body.

We were under the impression that King Henry VIII divided the Church from the State; and that ever since, Great Britain, and her Dominions, followed this procedure.

The United States, which signed the Declaration of Independence, followed the rule of a division of Church and State also.

European countries have also divided Church from State.

What is happening now? Someone said that civilization and progress move in cycles, perhaps we are going back from aeroplanes to bicycles, or tricycles. Certainly something is happening to us when ministers, rabbis and priests are dictating a Show Business Code.

Fair exchange is said to be no robbery. How about Show Business dictating a code for the Church? We observed that when the Church started to dictate in connection with the Government, the legislators wasted no time in telling the Church to stick to its business, the business of saving souls, and to politely leave politics alone.

We would like to ask the Church, and when we say "We," the "We" is a Lindbergh "We," The Digest and its Editor, would like to know what the Church was doing during the World War? "We," the same "We," would like to know why the Church allows its big fat grafters, who are its rich parishioners to pass the plate for an "Offering to God" every Sunday; and incidentally why the Church has taken this "blood money" from these big fat grafters.

If the Church has lost hold of its people; and they are falling away from grace, it is because the Church has failed in its sincerity, it has not driven "the money-lenders out of the temple," it has closed its eyes to corrupt business and political chicancery, it has closed its eyes as long as the "silver collection" was a big one; and the Church pews remained full.

There is so much real work for the Church to do to-day, all the churches, reagrdless of their respective religious faiths.

Where are the preachers of the Old and New Testament ,the prophets and saints of Biblical History. Simple men who preached under God's sky; and were not in need of edifices of marble and stone to lead people in faith to God.

Poor little Motion Pictures. Yesterday a Giant, today an Infant, afraid of the Shadow of the Church.

The Reformers were never our patrons. Your theatres are still playing to appreciative audiences, despite the attack of religious Reformers. Talk to your theatre patrons, they are your friends, or fold up your tents and "get you to a nunnery".

Observations

(Continued on page 13)

head" of the Reformers, and their numbers now in "front page news". Priests, Rabbis and Ministers are now staging the greatest Evangelistic Show since the Clergy started to advertise its sermons like Showmen, and run its Revivalistic meetings like a Circus.

The Holy Bible with its message to the people is "old-time stuff". The Church and Synagogue have substituted Sex, Political and Materialistic Themes as their Sunday Talks.

* * * *

IT would be interesting to make a survey of the bulletins in front of churches announcing sermons during the past five years, and the titles of Talks delivered from the pulpits, the subject-matter during the last five years. Everything from Companionate Marriage to Sterilization, Birth Control, Fascism, Communism, Flaming Youth, and the most sensational books and plays, not overlooking "The Strange Interlude," "Desire Under the Elms," "Rain," etc., etc.

The Observer has talked to Priest, to Minister and Rabbi, inquiring the reason for this "falling away from grace," the elimination of the history of the Bible, its parables, its proverbs; and the reply has been that no one will come to church unless the subject is a sensational one, no one will come to church to hear about saints, prophets, about God. And therefor, Ray Lewis, (Mrs. Joshua Smith), Motion Picture Editor, was inspired to present during the entire winter of last year a series of Sunday Talks over the Radio, "Famous Women of Bible History," and Radio audiences have informed Ray Lewis (Mrs. Joshua Smith) that they love these Bible stories; and have learned more about the Bible from these Sunday Talks than they learned from the "Shepherds of Their Flock"!

And so the Church, the Synagogue, has gone the way of all flesh in order to keep in business, it has gone down Jacob's Ladder, perhaps as a Descending Angel to go up again, but certainly it has come down, out of heaven and taken up the popular impulses and interests of life in order that there may be sufficient to pay the salaries of the "Servants of The Lord"; and that the silver collection may help to keep the Church open.

* * * *

IF the home does its particular work; and the people can keep their family life intact, through employment primarily, if we have reasonable and justifiable social legislation, if the Church and Synagogue sticks to the Holy Bible for their talks and carries over their message to the people through faith and sincerity, the Screen, the stage, the other Arts will be inspired to creative effort; and will be an influence for good. Build before you begin to destroy. This is Evolution and not Revolution.

The people of the world are to-day worse than the people of the time of Noah's Flood: God Said That He Would No More Destroy The People of The World, But PERHAPS IT IS BETTER TO BE DESTROYED BY GOD THAN THAT THE WORLD SHOULD COMMIT SUICIDE. THAT IS WHAT THE WORLD IS DOING TO-DAY. WHY BLAME MOTION PICTURES?

Big Ones for Winnipeg

Here are a few of the new hits to be seen in Winnipeg in July. Wallace Beery in "Viva Villa"; Joan Crawford in the Delmar story, "Sadie McKee," and Mae West in her latest, "It Ain't No Sin". And there are others still in the booking process.

Paramount has now $15,000,000 Cash in Banks—Page the Reform Crusaders!

Show Business

"Casino Murder Case" for M-G-M

William Powell and Myrna Loy, who had the leads in "The Thin Man," Dashiell Hammett story soon to come to the Capitol Theatre, will again play opposite each other in the picturization of S. S. Van Dine's "The Casino Murder Case."

Preparations are now being made for the picture at the Metro-Goldwyn-Mayer studios.

Binnie Barnes Will Sing Specially Composed Song

With the editing of Douglas Fairbanks' new film, "The Private Life of Don Juan", nearing completion, a prominent place in the production is reported for the new song, "The Sun Came Up In The Morning". It is one of a number of musical compositions in the picture and is sung by Binnie Barnes who has a featured role in support of Fairbanks.

Arthur Wimperis, co-author of "The Private Life of Henry VIII", wrote the lyrics for the song. The music is by Arthur Benjamin. "The Private Life of Don Juan", a London Films production, will be released through United Artists.

"Student Tour" is Metro-Goldwyn-Mayer's answer to the popular cry for new faces on the screen. It will introduce dozens of promising young people the public never saw before. It will be up to the public to select those they want to see again.

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"Of Human Bondage" Heads List RKO Releases for July

R.K.O. Radio Pictures has scheduled four feature productions, headed by "Of Human Bondage" for release during the month of July, with such prominent film personalities as Leslie Howard, Bette Davis, Frances Dee, Clive Brook, Diana Wynyard, Edna May Oliver, Marion Nixon, Stuart Erwin, Pert Kelton and Billie Burke featured.

The four films and their release dates are:

July 6th: "Let's Try Again," co-starring Diana Wynyard and Clive Brook.

July 13th: "We're Rich Again."

July 20th: "Bachelor Bait," featuring Stuart Erwin, Rochelle Hudson, Pert Kelton, Skeets Gallagher.

July 27th: "Of Human Bondage," an adaption of the classic Somerset Maugham novel, starring Leslie Howard.

Pat O'Brien Lead in "I'll Sell Anything"

Pat O'Brien, who recently completed work in Warner's "Here Comes The Navy", has been assigned the leading male role in the company's "I'll Sell Anything". The production, which was written by Albert J. Cohan and Robert T. Shannon, will be directed by Ray Enright.

Douglass Montgomery who is under contract to Universal since his great hit in "Little Man, What Now?" will return to Universal City in October to play the lead in "Magnificant Obsession", the Lloyd C. Douglas novel which is now selling in its 35th edition.

Laurel and Hardy On Vacation

Having finished "Them Thar Hills," their most recent comedy short, Laurel and Hardy are on a vacation for a couple of weeks before starting work in "Babes in Toyland," the Victor Herbert operetta which is to be a Hal Roach-M-G-M feature.

"Babes in Toyland" is scheduled to go into production shortly after July 15, according to announcement, and the Roach writing staff is now preparing the script for filming. Ray McCarey has been signed to direct the feature, which will boast of a notable cast in support of Laurel and Hardy.

"Save the Queen"

This new Tom Walls picture for Gaumont British, under the direction of the comedian himself, takes the floor at Shepherd's Bush this week. The story, by Ben Travers, deals with events in an imaginary Oriental principality, and a recent visit by Mr. Travers to a remote European State is, in fact, responsible for the original idea taking shape in his mind.

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Canadian Theatre, being situated at 229 St. John St., in the centre of the City of Quebec, for sale, all equipped, with 602 seats and a Northern Electric sound system. Easy terms.
For further information, apply to La Société de Prêts et Placements de Québec, 81 St. Peter St., Quebec, Canada.

Toronto Theatres

LOEW'S—Manager Jules Bernstein — William Powell and Myrna Loy in Metro-Goldwyn-Mayer picture, "The Thin Man".

IMPERIAL—Manager Jack Arthur — Shirley Temple in "Baby Take a Bow," a Fox picture with James Dunn and Claire Trevor.

TIVOLI—Manager D. Krendel — Jimmy Durante in "Strictly Dynamite," with Lupe Velez, R.K.O. production; and Otto Kruker in "The Crime Doctor," produced by R.K.O.

SHEA'S—Manager Jerry Shea — Spencer Tracy in "Now I'll Tell," produced by Fox Film Corporation.

UPTOWN—Manager Tom Daley — Warner Baxter in "Such Women Are Dangerous," with Rochelle Hudson and Mona Barrie, Fox Film.

Tell Your Side of Your Story, Motion Pictures, Upon Your Screens. Tell It Now!

JESSIE MATTHEWS in "Blue Danube Nights"

WITH
EDMUND GWENN
as Johann Strauss Sr.
ESMOND KNIGHT
as Johann Strauss Jr.
and
FAY COMPTON

THE BIGGEST BOX-OFFICE ATTRACTION AVAILABLE—

BLUE DANUBE NIGHTS

IT'S AN IDEAL SUMMER SHOW

SUCCESSFUL ENGAGEMENTS AT THE UPTOWN, TORONTO; STRAND, VANCOUVER (CANADA'S LEADING THEATRES) ARE RESULTING IN DATES OVER ENTIRE FAMOUS PLAYERS CIRCUIT AND SCORES OF NEW INDEPENDENT BOOKINGS.

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